TUFTS UNIVERSITY
DEPARTMENT OF DRAMA AND DANCE

ANNUAL NEWSLETTER OF THE GRADUATE PROGRAM

September 2009-September 2010

After a year on sabbatical, it takes some time to fit into the old routines, but the Graduate Program had been in good hands, with Downing Cless as interim director. We had the impressive crop of six Ph.D.'s at the hooding ceremony during Commencement and a record number of eight new graduate students entering this fall. Barbara Grossman was promoted to Full Professor and, having completed her ninth year as Chair, is enjoying a well-earned sabbatical (with no stint to her multifarious activities, however). The second year of the Center for Humanities at Tufts (CHAT) had a strong Tufts presence, with myself as Faculty Fellow and Wen-ling Lin as Graduate Fellow. Wen-ling also won a Graduate Research competition. There was a strong presence of Tufts alumni and grad students at the meeting of ASTR in Puerto Rico in November 2009, enabling fifteen of us to order a banquet at Delirio, reputedly "the most romantic restaurant in San Juan." The second-year students organized a strong colloquium with the dramaturgs of three local acting companies. Short-handed in the absence of Don Weingust and Claire Conceison, we brought in two local emeriti, Virginia Scott and John Emigh, to teach seminars on their specialities, 17th-century French theatre and Asian performance respectively. As usual, our students distinguished themselves, winning prizes and awards, and making contributions to conferences and academic gatherings. In this, they were supported by the Graduate School, under the diaconate of Lynne Pepall; first-year fellowships, teaching assistantship stipends and dissertation fellowships were all augmented. By rights an announcement of our high ranking in the NRC survey of graduate programs in October 2010 should be deferred until next year, but we are simply too pleased to wait and so mention it here.

Laurence Senelick
Director of Graduate Studies in Drama

Ph. D. DISSERTATIONS COMPLETED

- Eunice S. Ferreira. "Theatre in Cape Verde: Resisting, Reclaiming and Recreating National and Cultural Identity in Postcolonial Lusophone Africa." (Adviser: Associate Professor Claire Conceison)


- Wen-ling Lin. "Performing Nation, Imagining Taiwaneseness in Twenty-first Century Theatre in Taiwan." (Adviser: Associate Professor Downing Cless)

- Hugh Long III. "At a Sword's Length: Theatrical Dueling in Early Modern Spanish Drama"
(Adviser: Professor Laurence Senelick)

- **Rachel E. Mansfield.** "Drama and the Peaceable Kingdom: Adaptation and Cultural Identity in a Just Society" (Adviser: Adjunct Professor Thomas Connolly)

- **Raymond Adam Saraceni.** "A Philadelphia Story: Refinement and Resistance on the Nineteenth-century Philadelphia Stage." (Adviser: Adjunct Professor Thomas Connolly)

**MASTER'S THESIS COMPLETED**

- **Tom Fish.** "Discourse of Divide: Queering Biblical Narratives from the Fall of 1998." (Adviser: Associate Professor Downing Cless)

- **Amber Karlins.** "Limitations and Empathy: Crises of Representation and Their Possible Solutions in Theatrical and Cinematic Portrayals of the Rwandan Genocide." (Adviser: Professor Barbara Grossman)

- **Megan Stahl.** "The Making of a Modern Woman: Feminist Constructs in Twenty-first Century Adaptations of *Hedda Gabler.*" (Adviser: Assistant Professor Monica White Ndounou)

**PUBLICATIONS**

Professor Laurence Senelick

- *The A to Z of Russian Theatre* (Scarecrow Press, 2010), a paperback reissue of *The Historical Dictionary of Russian Theatre.*
- translations of Anton Chekhov's *The Seagull, Three Sisters* and *The Cherry Orchard* reissued as individual paperback editions (W. W. Norton, 2010).
- trans., *Mustn't Do It!* (Wat niet mag...) by Jo M van IJssel de Schepper-Becker (Broadway Play Publishing, 2010)

Associate Professor Downing Cless

- *Ecology and Environment in European Drama.* Routledge Advances in Theatre and
Performance Studies (Routledge, 2010).

Assistant Professor Monica White Ndounou

Adjunct Professor Tom Connolly

Lecturer (and Alumnus) Sean Edgecomb

Lecturer (and Alumnus) Kyna Hamill

Tom Fish

Amber Karlin

Meron Langsner
- After the Hill (YouthPLAYS.com, 2010)
- Culty-Mates of Frisbee (A Ritual) in NorthWest 2010 (Northwest Playwrights
  Alliance & Western Washington University)
- Three poems in bear creek haiku #89.

Hugh Long
- Review of Locating the Queen's Men by Helen Ostovich and Radical Theatricality by

Megan Stahl
- "A Woman for All Centuries" and "Hedda Gabler, Sister Suffragette," Balch Arena
  Prologue (Feb. 2010).

PAPERS DELIVERED, PANELS AND CONFERENCES ATTENDED

Professor Barbara Wallace Grossman
- Panelist, "Kiss Me Kate: Sparkle, frivolity and feminism," "Another day, another
  destiny: destiny and nation in global musical theatre," ASTR (San Juan, Nov. 2009).
- Panelist, "Noteworthy nonfiction," Boston Jewish Book Festival, Leventhal-Sidman
  Jewish Community Center, Newton, Mass. (Nov. 2009).
- Speaker, An Evening with Stephen Sondheim and Frank Rich, Granoff Music Center,
  Tufts University (Jan. 2010).
- Presentation on public speaking for the GIFT program, Tufts University (May 2010).
- Host and speaker, Commencement exercises for the Departments of Drama and Dance
  and Music, Granoff Music Center (May 2010).
- Orator, "Light Tomorrow with Today," Induction Ceremony for the new member of
  the Phi Beta Kappa Society, Delta Chapter of Massachusettes. Inducted as honorary membr for
  contributions to Tufts and the arts.

Professor Laurence Senelick
- "Russian enterprise, Bengali theatre and the machinations of the East India Company,"
  Working Session 1 "DestiNation and Detour: Theatre's Voyages in the Long Eighteenth
  Century", American Society for Theatre Research, San Juan, Puerto Rico (Nov. 2009)
- "The Unknown Offenbach, or Is That a Tautology?," Center for the Humanities at
  Tufts (Mar. 2010)
- Delegate. Conference of directors of graduate studies in theatre and performance
  studies at University of Illinois Urbana-Champaign (Sept. 2009)
- "In praise of farce, or how low can you get?" Dean's Faculty Forum lecture, Tufts
  University (Oct. 2009)
- "Schiller's Love and Intrigue," seminar on Domestic Violence in Drama, Drama Dept,
  Tufts University (Mar. 2010)
- "Chekhov: The ups and downs of a playwright's reputation," Dept of Slavic Languages
  and Literatures, University of Wisconsin, Madison (Mar. 2010)
- "Evgenij Svarc's The Dragon," Dept of Slavic Languages and Literatures, University
  of Wisconsin, Madison (Mar. 2010)
Moderator, talkback on Malý Theatre *Uncle Vanya*, Brooklyn Academy of Music (Apr. 2010)
- "Going Pro," address at Ph.D. Hooding Ceremony, Tufts University (May 2010)
- "Writing about the American stage," interview by Bill Marx, *ArtsFuse* (12 June 2010).
- Attended annual conferences of International Federation for Theatre Research (Lisbon, July 2009 and Munich, July 2010).

**Associate Professor Downing Cless**
- Co-chair, "Theatre, media and ecology: from surviving to thriving," ATHE conference (Los Angeles, Aug. 2010).

**Assistant Professor Monica White Ndounou**
- "'Acting your color' in early 20th-century American theatre and film," Association for Theater in Higher Education (ATHE) (Los Angeles, Summer 2010).
- "Meeting at the crossroads: the convergence of media, pedagogy and performance," Roundtable discussion, panel organizer and moderator, ATHE (Los Angeles, Summer 2010).
- Research travel to Schomburg Center for Research in Black Culture (New York, summer 2010).
- Featured speaker, Africana Center Cape Cod Freshman Orientation (Fall, 2009).
- Featured speaker, "Gender and Identity film discussion," Women's Center (Dec. 2009).

**Adjunct Professor Tom Connolly**
- "The Aisle is full of noises -- Not: Mainstream media's downward mobility and the silencing of the Broadway critic," ATHE conference (Los Angeles, Aug. 2010)

**Lecturer (and alumnus) Sean Edgecomb.**
- "Let's have something gay, dahling: Charles Ludlam and the rise of the Ridiculous Theatre," guest lecture, Theatre Works, University of Colorado at Colorado Springs (2009).

**Lecturer (and alumna) Kyna Hamill**
• Moderator, talkback on Maly Theatre *Uncle Vanya*, Brooklyn Academy of Music (Apr. 2010)
  • "Going Pro," address at Ph.D. Hooding Ceremony, Tufts University (May 2010)
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Adjunct Professor Tom Connolly
• Panel chair, Broadcasting and Blogging Broadway: Talk Shows, Tony Awards and Cybercriticism," ATHE (Los Angeles, Aug. 2010).
  • "The Aisle is full of noises -- Not: Mainstream media's downward mobility and the silencing of the Broadway critic," ATHE conference (Los Angeles, Aug. 2010)
  • "Straight is the Gate. Queering Michéal MacLiammóir," International Federation for Theatre Research (Lisbon, July 2009).
  • "Genus envy," Suffolk University (Apr. 2010).
  • "Introducing Don Giovanni," St Catherine's Guild of Marblehead (Apr. 2010).

Lecturer (and alumnus) Sean Edgecomb.
• "Let's have something gay, dahling.' Charles Ludlam and the rise of the Ridiculous Theatre," guest lecture, Theatre Works, University of Colorado at Colorado Springs (2009).

Lecturer (and alumna) Kyna Hamill
- "Flash mobs: from modernism to convergence culture in 3 minutes or less," Popular Entertainment Working Group IFTR/FIRT, World Congress on Theatre Research (Munich, 2010).

Michelle Ashley
- "Shakespeare’s sadistic magician: sex, magic and repression in The Tempest" at the Global Conference on Inter-Disciplinary.net in Salzburg, Austria (Mar. 2010).

Patrick Bradley

Fiona Coffey
- Presented a paper on funding for Black theatre at the National Council for Black Studies in New Orleans.
- Presented a paper on Northern Irish playwright Abbie Spallen at the American Conference for Irish Studies (May 2010).

Clayton Drinko
- Presented his research on Brechtian acting technique at the International Brecht Society conference "Brecht In/And Asia," Honolulu, Hawaii.

Elizabeth Feldman
- Traveled to the third annual Forum Theatre Festival, Pula Croatia, part of the larger Istrian International Youth Festival, and attended workshops on Augusto Boal’s Theatre of the Oppressed, run by his son Julian and practitioners from the Center of the Theatre of the Oppressed in Rio de Janeiro (June, 2010).

Eunice Ferreira
- "Here, there and the spaces in between: Mário Lúcio Sousa and the Crioulo imaginary," Black Theatre Association/ATHE (Los Angeles, Aug. 2010).
- Respondent, "Emerging voices in theatre history," Theatre History Group, ATHE (Los Angeles, Aug. 2010).

Tom Fish
- At the Mid-America Theatre Conference presented a joint paper with Paul Masters, "Shakespeare Exploded at the American Repertory Theatre."

Jenna L. Kubly
- Participated in a working group, Popular Fiesta and Carnival, at the ASTR annual meeting (San Juan, 2009).
- Presented a paper on the National Red Cross Pageant of 1917 at the Tufts Graduate
Symposium.

Amber Karlins
- "Relighting the shadow of the Holocaust: adaptations of The Merchant of Venice," Blackfriars Conference with the American Shakespeare Center.

Meron Langsner
- "What a piece of work is Punch: distortion of appearances and palatability of distorted behavior in puppets," Comparative Drama Conference (Los Angeles)
- Panel moderator, Violence on Stage, Comparative Drama Conference (Los Angeles)
- ATHE/PACT delegate at LMDA Conference, Banff Arts Center, Banff, Canada

Linda Lau

Helen Deborah Lewis
- "But with a man's common sense: Strindberg, the emancipated lesbian and new interpretations of a dead white guy," articles-in-progress, Mid-America Theatre Conference, Cleveland, Ohio (2010).

Hugh Long

Rachel Mansfield
- "Teaching the strip," MATC (Cleveland, Mar. 2010).
- "Ghosts and the Living Dead," MANECCS (Providence, 2010).
- Co-convenor of ASTR Embodying Genre Working Session
- "Adaptation, queer nationalism and the fringe: drama under the Department of Canadian Heritage," on-line Pre-conference Working Group, IFTR (July 2010).

Paul Masters
- At the Mid-America Theatre Conference presented a joint paper with Tom Fish, "Shakespeare Exploded at the American Repertory Theatre" (2009).

Megan Stahl
- "Feminism and (Dis)identification in the memory plays of Paula Vogel," Tufts University Graduate Student Research Symposium (Apr. 2010).
- Panelist, Roundtable panel on Hedda Gabler, Tufts English Graduate Organization Conference (Oct. 2009).

HONORS, GRANTS, FELLOWSHIPS RECEIVED
Professor Barbara Wallace Grossman
- Promoted to Full Professor of Drama and Dance, Tufts University.
- *A Spectacle of Suffering: Clara Morris on the American Stage* (Southern Illinois University Press, 2009), nominated for the Barnard Hewitt Award for Outstanding Research in Theatre History.
- Elected Delegate to State Democratic Convention and to the Newton City Committee (Feb. 2010); attended convention (June 2010).
- Recipient of FRAC New Directions in Research Award.

Professor Laurence Senelick
- Elected to the American Academy of Arts and Sciences.
- Faculty Fellow, Center for the Humanities at Tufts

Assistant Professor Monica White Ndounou.
- Awarded AS&E Diversity Fund supplemental production funding and related activities for production of *for colored girls who have considered suicide when the rainbow is enuf* (2009-10).
- Awarded FRAC Mellon Award 2010-11 to support research on African-American contributions to acting methodologies in the U.S.

Lecturer (and alumnus) Sean Edgecomb
- Phil Zwickler American research Grant, Human Sexuality Collection, Cornell University (2010).

Lecturer (and alumna) Kyna Hamill
- Boston Foundation Vision Fund Grant for *Dance in the Fells* (2010).
- Massachusetts Cultural Council grant for *Dance in the Fells* (2010).

Michelle Ashley
- Graduate Teaching Assistantship for English Composition, Southern Illinois University, Edwardsville (2009-10).

Rachel Mansfield
- Young Scholars Grant for Outstanding Research in Canadian Studies, MANE Council for Canadian Studies.

Heather Phillips
- Kalman A. Burnim Prize of the Tufts Graduate School for a major contribution to the scholarship and life of the Drama Graduate Program.
PERFORMANCES AND OTHER CREATIVE WORK

Professor Barbara Wallace Grossman
- Directed *Kiss Me, Kate* by Cole Porter, Balch Arena Theatre (Oct.-Nov. 2009).
- Member, Temple Emanuel of Newton Adult Choir, "Shabbat Alive" services; recorded CD with Cantor Elias Rosenberg and the Choir: *The Still Small Voice is Heard: Music for the High Holy Days.*

Professor Laurence Senelick
- Performed narration to *The God's Script,* text by Jorge Luis Borges, music by Justin Tierney, with the Firebird Ensemble, Tufts University (Dec. 2009).
- Translation of Anton Chekhov's *The Celebration, The Proposal* and *The Bear* performed by Adelaide Russian Theater, dir. Liliana Ciobanu, Front Row Fringe Festival, Australia (Mar. 2010)
- Narration to Purcell's *King Arthur* performed by Oklahoma City Philharmonic and Choral Artists (May 2010)
- Translation of *The Bacchae* performed at University of Colorado at Colorado Springs (Apr. 2010).

Assistant Professor Monica White Ndounou
- Directed Ntozake Shange's *for colored girls who have considered suicide when the rainbow is enuf,* Balch Arena Theatre (Spring 2010) (the first faculty-directed production of an African-American authored play presented in the Balch Arena Theatre).
- *for colored girls* generated collaboration with student and use of new media to advertise auditions and performances; an interview in *behind the scenes,* and an article and slideshow in "Voices of Redemption" (all available on-line).

Michelle Ashley
- Performed "Cunt" in *The Vagina Monologues,* Southern Illinois University, Edwardsville (Apr. 2010).

Patrick Bradley
- Served as dramaturg on *The Alchemist,* Balch Arena Theatre (Aug.-Nov. 2010).

Clayton Drinko
- Played the alien news anchor in Madeleine Olnek's comic feature film *Codependent Lesbian Space Alien Seeks Same.*
- Played the mentally challenged son in Ben Samuels' (Tufts '09) horror film *Asylum.*

Eunice Ferreira
● Produced and co-directed Once on This Island with Jaqui Parker (Boston's Annual African-American Theatre Festival), Eastern Nazarene College and Our Place Theatre Project (Oct. 2009).

**Tom Fish**
● Appeared in The Donkey Show, directed by Diane Paulus, ART, Zero Arrow Street, Cambridge, Mass.

**Meron Langsner**
● Had 10 of his plays performed by the Fort Point Theatre Channel, Boston; Out of the Loop Fringe Festival, Dallas/Fort Worth; New England Russian Theatre Festival; Whistler in the Dark, Boston; Image Theatre, Lowell, Ma.; Salem Theatre Co., Salem; Scene Shop, Fort Worth, Tex.; Monologues & Madness, NYC; Gi60, Brooklyn College, NYC.
● Directed for Lyric Stage Co., Boston; Zeitgeist Stage, BCA; Chamber Theatre Productions National Educational Tour; Boston Conservatory; Whistler in the Dark; and Exquisite Corpse Theatre Co., Boston Playwrights Theatre

**Helen Deborah Lewis**
● Directing mentor, Cinderella by Rodgers and Hammerstein, dir. Becky Baumwell (Tufts, 2010)

**Hugh Long**
● Played the Priest in Juxtapositions, Fort Point Theatre Channel (Aug. 2010).
● Directed About Face, Fort Point Theatre Channel (Oct. 2010).

**Michael Lueger**
● Served as assistant director of Kiss Me Kate at the Balch Arena Theatre.

**NON-TUFTS AFFILIATIONS AND EXTRA-CURRICULAR ACADEMIC AND PROFESSIONAL ACTIVITIES**

**Professor Barbara Wallace Grossman**
● Vice Chair, Massachusetts Cultural Council; member, Executive, Advocacy and Grants Committees.
● Member, Committee on Conscience, U.S. Holocaust Memorial Museum.
● Board member, MassEquality, a coalition of organizations defending Massachusetts' equal marriage rights for same-sex couples.
● Co-chair, Board of Advisers, American Repertory Theatre, Harvard University.
● Board member, Newton Cultural Alliance.
● Member, Marshall and Keller Committees, ASTR.
• Judge, Res Life Student Film Competition, Tufts (Apr. 2010).
• Host, Academic Awards Ceremony, (Apr. 2010); Commencement Exercises for the Deps of Drama and Dance and Music, Granoff Music Center (May 2010).
• Committee Member and M.C., "Exposed at Work," a program designed to raise awareness about the danger of toxic chemicals in the workplace, SCALE (Somerville Center for Adult Learning Experiences) (May 2010).
• Student in voice and speech, Institute for Advanced Theater Training, American Repertory Theatre.

Professor Laurence Senelick
• Continues as Official correspondent of Centre de recherches sur la théorie et l'histoire du théâtre, Université de Sorbonne, Paris, and on advisory board of Stanislavski Centre, Rose Bruford College, London.
• Active member, American Society for Theatre Research, International Federation for Theatre Research, Actors Equity, American Guild of Musical Artists, Max Wall Society.
• Vetted manuscripts for Journal of Homosexuality.
• Wrote comprehensive examination for Ph.D., Dept of Judaic Studies, Harvard University.
• Outside consultant, NEH proposal for Julian Eltinge project, dir. Carole Langer, New York.

Associate Professor Downing Cless
• Continues to serve on the Board of Directors of Underground Railway Theater.
• Finance Committee, Central Square Theatre, Cambridge.

Assistant Professor Monica White Ndounou
• Member, New England Black Studies Collective
• Panelist/film expert and Cultural critic, Basic Black, WGBH (Apr. 2010).
• Participant in American Black Film Festival (ABFF, Summer 2010), in master classes taught by Spike Lee, Stephen Duncan and Cliff Charles.
• Participant, Race and Pedagogy Summer Institute at CELT (Summer 2010).

Adjunct Professor Tom Connolly
• Weekly commentator, The Callie Crossley Show (public affairs and culture program), WGBH, FM 89.7 (Boston, commencing 2010).
• Theatre history consultant, "America, I Am: the African-American Imprint," a 4-year touring museum exhibition celebrating 400 years of African-American contributions to the USA.
• Education Commission, St Michael's Episcopal Church, Marblehead, Mass. (2009-11)
• Continues as editorial consultant for anthologies for Bedford/St Martin's Press and editorial advisor on drama and theatre, Longman Publishers.
Lecturer (and alumnus) Sean Edgecomb
- Hired as Lecturer in Creative Arts and Drama, University of Queensland, Australia.

Lecturer (and Alumna) Kyna Hamill
- Contributing editor, *Popular Entertainment Studies*
- Member, ASTR
- Board member, Medford Historical Society
- Lecturer, Core Curriculum (Humanities), Boston University (2007-present)

Eunice Ferreira
- Assistant Professor and Producing Artistic director, Communication & Theatre Arts Department, Eastern Nazarene College, Quincy, Mass.
- Procession director/Conference planning committee, "Whose History Is It? Interpreting Memory, History and Culture," Fox Point Cape Verdean Project, in collaboration with the Center for the Study of Race and Ethnicity in America, Brown University and Rhode Island School of Design (May 2010).

Amber Karlin
- Received a contract funded by a government grant to design and implement theater programs for at-risk youth.

Jenna L. Kubly
- Co-chair for the Silent Auction Committee of the American Society for Theatre Research (San Juan, Nov. 2009).

Helen Deborah Lewis
- Lecturer, Women in Theatre, Performing Arts Department, University of Massachusetts, Boston
- Graduate consultant/Tutor in public speaking and presentation skills, Academic Resource Center, Tufts
- Member, ATHE, ASTR, MATC

Hugh Long
- Adjunct Professor of Theatre, Eastern Connecticut College, 2010-11, teaching theatre history and introduction to theatre arts.
- Adjunct Professor of English, University of Massachusetts Lowell, 2010-11, teaching modern American drama and values in American culture.
- Adjunct Professor of Theatre, Northern Essex Community College, 2010-11, teaching acting scene study.
- Acting and movement teacher for the New York Film Academy, Harvard Summer Program 2010, teaching film acting, stage combat, movement for film and scene study.

Michael Lueger
- Member of the American Theatre and Drama Society, the Eugene O'Neill Society and
ASTR.

Rachel Mansfield
- Program administrator of Academic Integrity, Tufts.

Megan Stahl
- Publicist for the Balch Arena Theatre, Tufts University.

ALUMNI NEWS

VIRGINIA ANDERSON completed her first year as Assistant Professor of Theatre in the Department of Theatre and Dance at Cal Poly, San Luis Obispo, Calif., teaching a theatre-history sequence, women in theatre, African-American theatre history and introduction to theatre, in addition to directing Marisol by José Rivera. She also serves as faculty advisor to Students’ Stage, to a staged reading of The Laramie Project: Ten Years Later, and as Vice-chair of the Theatre History Focus Group of ATHE and on the Fundraising Committee of ASTR. She published "You Hip to Buffalo?: The hidden heritage of black theatre in Western New York," Theatre History Studies 30 (2010) and an interview with Tectonic Theatre Project member Leigh Fondakowski, Moebius 8, 1 (2010). She made three presentations: "The privileged clinic: memory and fantasy during the early years of the AIDS epidemic," ASTR (San Juan); "Plagues and performance: Broadway Bares to Danse Macabre," Comparative Drama Conference (Los Angeles); and "The Laramie Project: Ten Years Later," ATHE (Los Angeles). Ginny was honored with the Spirit of Carleton [College] award, in recognition of the creative use of theatre to promote social justice (2010); two of her students took first and second place in the Black Theatre network's 22nd annual S. Randolph Edmonds Young Scholars Competition with term papers deriving from her course.

ROBERTA ASAHINA was inducted into the Department of Mass Communication and Journalism Hall of Fame at the University of Southern California at Fresno. A scholarship has been endowed in her name by alumni, students and friends, to be awarded annually.

JANE BALDWIN's chapter "Michel Saint-Denis: Training the Complete Actor" was published in Actor Training, ed. Allison Hodge (2nd ed., Routledge, 2010). As a member of AITU/IUTA's editorial committee, she helped bring out its multilingual proceedings. Jane presented a paper "Attempting to Link Two Theatrical Worlds: Teaching Opera Singers to Act" at the biennial conference of AITU/IUTA in the summer of 2010 in Leicester, England. Her latest book A National Drama: Jean Gascon and the Canadian Theatre has been submitted to Southern Illinois University Press for publication.

NOREEN BARNES is in her twelfth year as Director of Graduate Studies in the Theatre Department at Virginia Commonwealth University. She developed and taught a course "Celebrity and Visual Culture" in the Media, Art and Text doctoral program at VCU, of which she is an affiliate faculty member and dissertation adviser. Last year she directed Alan Ball's All That I Will Ever Be (with Justin Amellio) at VCU; and Last Summer at Bluefish Cove and The
Beebo Brinker Chronicles at the Richmond Triangle Players, on whose Board of Directors she serves.

KEVIN BRADY started a private chef/catering business in McLean, Va., called Chef du Jour. "It may not have anything to do with theatre, even if we consider each meal a `performance."

BILL CAIN has been a successful director, screenwriter and playwright, currently dividing his time between New York and Los Angeles. After completing his master’s degree at Tufts in 1973, he founded the Boston Shakespeare Company and directed productions of many canonical works. He left the BSC in 1982 and went into screenwriting for more than a decade, during which he wrote the screenplay for the award-winning Nightjohn and frequently collaborated with Steven Spielberg as producer. He also wrote and produced the TV series Nothing Sacred. One of his first produced plays, Standup Tragedy, was widely performed and well reviewed. More recently, his new play Equivocation, based on the Gunpowder Plot, enjoyed its world premiere at the Oregon Shakespeare Festival. It has won a number of awards as the best new American play of 2009 and been widely produced since.

TSAI CHIN stars as the all-powerful matriarch Jia Mu of the famous family saga The Dream of the Red Chamber (Hongloumeng), drawn from the 18th-century novel by Cao Xueqin. This 50-hour television series is the most faithful of all adaptations of this beloved work, for the dialogue is drawn directly from its period language. It is also the longest and most lavish series in Chinese television history. Tsai has started to workshop Daughter of Shanghai, a play by David Henry Hwang based on her autobiography and produced by the Wallis Annenberg Center for the Performing Arts.

MARK COSDON, Associate Professor of Communication Arts and Theatre at Allegheny College, published The Hanlon Brothers: From Darevil Acrobatics to Spectacle Pantomime, 1833-1931 (Southern Illinois Press, 2010); "Introducing Occidentals to an exotic art: Mei Lan-fang in New York," in China's Greatest Operatic Male Actor of Female Roles. Documenting the Life and Art of Mei Lan-fang, ed. Min Tian (Edwin Mellen Press, 2010), and "Band of brothers," Dance Gazette (2010). He has served as guest editor of the Spring 2010 special issue of Journal of American Drama and Theatre, as Vice President and Focus Group Representative of the American Theatre and Drama Society; and presented "Up in flames? The Hanlon brothers, fire, and a theatrical legacy," at the Mid-American Theatre Conference (Cleveland, Mar. 2010). He also directed The Pillowman at the Playshop Theatre, Allegheny College.

ANNE-MARIE DITTMAN is the Public Programs Associate at the Shirlington Branch of the Arlington Public Library in Arlington, Virginia. There she plans and facilitates a wide range of adult programs including Meet-the-Arts series, film series, Author Talks and Panel Discussion centered on current events. Community projects for this year include the Arlington Community Foundation Arts and Humanities Grant Reviewer. She served as a member of the Selection Committee for the Program Director of The Artisphere, the new Arlington County arts and cultural center opening 10-10-10. Freelance work includes Production Dramaturg, Chess; at Signature Theatre, Arlington, Va.
KERMIT DUNKELBERG continues to serve as actor and managing director of the Pilgrim Theatre Research and Performance Collaborative. He published "First person: an actor gives the Devil his due," *American Theatre* (Feb. 2010), about playing Slobodan Milosevic in *Milosevic at the Hague* at JoakimInterfest—in the dictator's own Serbia. Other recent publications are "Grotowski’s Theatre of Sources Expeditions 1979-1980", *Slavic and East European Performance Journal* (Fall 2009) and a review of Jerzy Grotowski by James Slowiak and Jairo Cuesta in The Drama Review (Spring 2010). He also played in *Haunted by Waters* (a work in progress by Susan Thompson) at various locations in Western Mass.; moderated the National and International Models Panel, *Art and Place: A Local, National and International Conversation* at Double Edge Theatre (Aug. 2010); and acted as post-performance discussion facilitator, 19th annual Ko Festival of Performance, Amherst, Mass. (2010). He delivered two papers on Grotowski at the Grotowski Celebration at Emerson College (Oct. 2009) and received awards as outstanding alumnus, Osage (Iowa) Education Foundation (Apr. 2010) and Outstanding Administrator of the Year, Massachusetts Coalition for Adult Basic Education (Oct. 2009).

CARROLL DURAND continues to be a contributing member of Double Edge Theatre, performing in all three pieces of the Garden Cycle which were presented several times at the Farm in Ashfield, Burlington, Vt., Alburquerque, N.M., and Wroclaw, Poland. For the summer spectacle she created the role of the BirdLady as well as mentoring her student Tadea Klein in her first essay as a costume designer.

IRIS FANGER continues to write dance and theatre criticism as well as feature articles about the arts for a number of magazines and newspapers, including the *Christian Science Monitor, Dance Magazine, Dancing Times* (London) and the *Patriot Ledger*. She delivered lectures on dance history topics at both the Boston Conservatory and the New England Conservatory this past year. She currently serves as Treasurer of the Boston Theater Critics Association and member of the selection committee for the Elliot Norton awards, and as board member of the Woods Hole Research Center.

ANNE FLETCHER is Associate Professor of Theatre at Southern Illinois University at Carbondale, where she was named Best Teacher of the Year in the Core Curriculum (2009-10). She has just published *Rediscovering Mordecai Gorelik: Scene Design and the American Theatre* (Southern Illinois University Press, 2009) and co-edited *The Process of Dramaturgy* (Focus/R.Pullin, 2009). She serves as book review editor for *Theatre Topics*.

JUNE (MAMANA) GUERTIN is teaching World Drama at Emerson College. She published a book review of *Theatre: The Rediscovery of Style and Other Writings* by Michel Saint-Denis, edited by Jane Baldwin, in *Theatre Journal* (Dec. 2009).

JAMES HARBECK is currently in rehearsals for *Hedda Gabler*, to be performed by the Alumnae Theatre in Toronto in November; he is playing Tesman. Last February he toured to Vancouver with the Toronto Mendelssohn Choir to sing in the Olympic Arts Festival. He also continues to write his blog, Sesquirotica, and will be coming out with a book of salacious verse on English usage, *Songs of Love and Grammar*. 
JIM KITENDAUGH was a founding member of the Boston Shakespeare Company, serving as Managing Director and playing Prospero in The Tempest and Angelo in Measure for Measure. He left BSC to become General Manager of the Boston Ballet, a post he held during the Ballet's round-the-world tour and engagements with Rudolf Nureyev in New York and London. From 1980 to 1984 he served as Director of the Campaign for Tufts, a highlight of which was securing the lead gift for the Marston Balch Arena Theatre from Betty Noyce (J'52). In 1984 he and his wife Lynne Cavanaugh founded The Wayland Group, a consulting firm for non-profit organizations. Clients in the performing arts include the Huntington Theatre Company in its creation of the Stanford Calderwood Pavilion of the Boston Center for the Arts. Information about the firm and its other assignments can be found at www.waylandgroup.com.

STACY KLEIN. As Artistic Director of Double Edge Theatre, she led the company in performances from The Garden Cycle at the Flynn Center in Burlington, Vt., the National Hispanic Cultural Center in Albuquerque, N.M., and at the Grotowski Institute's Na Grobi Center in Wroclaw, Poland, as well as at the home theatre in Ashfield, Mass. She also conceived and directed the summer indoor-outdoor performance spectacle The Firebird, based on Chagall's paintings for the Stravinsky opera at the Met and Eastern European versions of the Firebird folk tale. These performances were sold out during its one-month run. Stacy has initiated a series of "Conversations" with theatre practitioners who come to the farm for a day of exploring ideas and histories. Another new direction she is following is "the Rural Initiatives/Self-Sustainability" in which local artists, farmers and business work with the theatre to strengthen the community's well-being. Double Edge Theatre was the only organization in the U.S. recognized in the U.N. General Assembly's "2010 International Year for the Rapprochement of Cultures."

KEVIN LANDIS is Assistant Professor of Theatre at the University of Colorado, Colorado Springs. Last year he organized an interdisciplinary arts festival called the City Dionysia, and directed the TheaterWorks productions of Euripides' The Bacchae, in a translation by Laurence Senelick, and Shakespeare's The Merry Wives of Windsor. He published "Dreaming in place," American Theatre (July/Aug. 2009).

THERESA LANG was guest artist at Stonehill College, where she directed We Won't Pay! We Won't Pay!. She was named regional Chair of Dramaturgy for the Kennedy Center American College Theatre Festival.

ADRIENNE MACKI (BRACONI), Assistant Professor of Dramatic Arts at the University of Connecticut, won a $10,000 grants from its Provost to re-design Introduction to Theatre, offered every semester to 400 students. In Spring 2010 she was recognized with a New Scholar Award from the School of Fine Arts. In Aug. 2010 she made four presentations at ATHE in Los Angeles: "Law and order in the forgotten land: Abram Hill's anti-lynching drama Hell's Half Acre,"; "The pedagogy of community and survival in August Wilson's Radio Golf"; "Multimedia teaching strategies for drama courses," and "Click and go: using CPS clicker technology for large-enrollment classes." Adrienne co-ordinated the New Play Program at UConn and the Lark Play Development Center for the Fall 2010 residency, culminating in a staged reading of a new
work, *Doctoring*, which was recognized as a finalist in the Eugene O'Neill National Playwrights Conference, and worked with the Lark's Director of Off-Site Programs and Partnerships and with playwright Jessica Litwak to develop her new play *Wider Than the Sky*.

**SCOTT MALIA** published "Mistaken identity: early modern Italy in Goldoni's *The Villegiatura* trilogy" in *New England Theatre Journal* (Fall 2009) and directed his own translation of Goldoni's *The Servant of Two Masters* at Holy Cross (Nov. 2009). He also published an original play "The Interview" in *Boston Theatre Marathon XI*.

**HEATHER S. NATHANS** was promoted to Full Professor in the University of Maryland's School of Theatre, Dance and Performance Studies in Spring 2010. She is also Associate Director of Theatre for the School. Heather recently completed a 2-year term as Associate Dean for Graduate Education for the College of Arts and Humanities at Maryland. Her second book, *Slavery and Sentiment on the American Stage, 1787-1861*, was chosen as a finalist for the 2010 George Freedley Memorial Award of the Theatre Library Association. She is the co-editor of *Shakespearean Educations: Power, Citizenship, and Performance* (soon to be published by University of Delaware Press) and the author of chapters in various forthcoming studies from Oxford, Palgrave, LSU and the University of Michigan. She is currently the President of the American Theatre and Drama Society and is a recently-elected member of the Executive Committee for the American Society for Theatre Research. This spring she received a fellowship from the American Jewish Archives for work on her new study *Hideous Characters and Beautiful Pagans: Performing Jewish Identity on the Antebellum American Stage*.

**CALLIE OPPEDISANO** is a research resident at Brigham Young University in Salt Lake City, where she will be giving three guest lectures. She was chair of the panel "Weathering the Storm: Crises, Response and Survival in the American Theatre," at the ATHE conference in Los Angeles (Aug. 2010) and published reviews of *The Radicalization of Irish Drama* by Desmond Slowey in *Theatre Journal* and *Neil LaBute: Stage and Cinema* by Christopher Bigsby in *Theatre Survey* (both May 2010).

**BOB OWczareK** retired as Professor of Drama, Pine Manor College, after 30 years of service. "One of my greatest pleasures was the opportunity to hire Tufts' graduates in a part-time capacity. *Olivia Turnbull* taught for us for several years and directed many wonderful productions. We have remained good friends, and we had lunch together in May, when I was in London. *Emma Dassori* has also taught and directed fine productions for us, and I am very pleased to report that Pine Manor College has hired Emma to replace me. Our students love her and I know that she'll do a terrific job, directing our theatre program."

**NANCY TAYLOR PORTER**, Associate Professor of Theatre and Chair of the Department of Theatre at Illinois College, got a faculty development grant for hiring D. C. Wright, a certified stage combat instructor and movement specialist to conduct a workshop for her and a colleague in preparation for teaching and new Advanced Acting class in the spring.

**DASSIA POSNER** has served as Assistant Professor-in-Residence, Department of Dramatic
Arts, University of Connecticut, where she received a Dean's Grant from the School of Fine Arts and taught courses on directing, script analysis and theatre history. She has been the dramaturg for the Connecticut Repertory Theatre and Split Knuckle Theatre Co., working on plays by Shakespeare, Brecht, and Feydeau, among others, as well as organizing and moderating discussion panels. Dassia published "Performance as Polemic: Tairov's 1920 Princess Brambilla at the Moscow Kamerny Theatre," Theatre Survey (May 2010); "Galileo: The Unmaking of Heroes," Communications from the International Brecht Society, and "A Theatrical Zigzag: Doctor Dapertutto, Columbine's Veil and the Grotesque," Slavic and East European Performance (Nov. 2009). She co-chaired the working session "The Body (Un)censored: Eastern European Performance and Physical Politics" at the ASTR conference (Nov. 2010), and delivered papers and lectures at conferences of the ATHE conference, the American Association for the Advancement of Slavic Studies, the Humanities Center at the University of Connecticut, the Ballard Institute and the Museum of Puppetry.

DAINA ROBINS continues to chair the Theatre Department at Hope College, a position she has held since 1997. This past academic year she directed Rabbit Hole and Much Ado about Nothing, and during the summer staged The Last Night of Ballyhoo for the Hope summer repertory theatre. She still maintains ties with Double Edge Theatre.

ROBERT ROTH was elected to a 3-year term as Councillor at Large to the American Library Association (ALA) Council, one of 100 elected by approximately 63,000 members. He was also appointed to a 2-year term as a member of the ALA Committee on Legislation, and, by the President of the American Association of School Libraries (AASL), to a 2-year term as a member of AASL/Association of College and Research Libraries Interdivisional Committee on Information Literacy. He led the development of and moderated "Sequenced Learning: Applying Information Literacy Continuously across K-20" at the ALA Annual Conference (Washington, D.C., June 2010). As the library director of The English School, he led its participation in the Huntington Theatre's successful application for a grant to fund an August Wilson monologue competition.

BARBARA SCHOFIELD is active with the Open Fist Theatre Company in Los Angeles, where she is the Literary Manager and in the 2009-10 season produced world premieres of Neil La Bute's Helter Skelter and New Testament. At the Open Fist she performed in Julie Hebert's St Joan and the Dancing Sickness, staged a reading of George Brant's Elephant's Graveyard, and directed Kaufman and Ferber's Stage Door. She also directed a critically acclaimed production of Tom Stoppard's Arcadia at the Sierra Madra Playhouse and his Rock and Roll for Open Fist. Barbara serves full-time as Master Acting Teacher at the American Musical and Dramatic Academy in Hollywood and offers courses in dramatic literature and theatre history in its BFA program. Her son John graduated from AMDA and is pursuing an acting career in Hollywood in two theatre companies.

CHRISTOPHER SCULLY, who continues to teach English and Latin at Taunton High School, has been named a Visiting Lecturer at Bridgewater State University and reader for the 2010 Advanced Placement English Literature exam out of Louisville, Ky. He directed A Midsummer
Night's Dream, The Art of the Wheedle and 110 in the Shade for the Taunton High School Drama Club, and designed the lighting for several productions of the Suffolk University Performing Arts Office, the Southeastern Massachusetts Festival Chorus, and Bridgewater State University.

KATHLEEN SILLS is an Associate Professor and Chair of the Department of Visual and Performing Arts at Merrimack College where she runs the theatre program. Kathleen directed A Midsummer Night's Dream there in Fall 2009. She presented a paper "One Person, Many Viewpoints" on a panel "Surviving and Thriving in a 1-2 Person Theatre Department" at the 2010 ATHE Conference in Los Angeles. She was on sabbatical in Spring 2010, conducting research on the mid-20th-century acting teacher Alvina Krause. She is an active respondent for Region 1 of the Kennedy Center American College Theatre Festival, where she directed Two Socks Discuss Loss, and served on its Regional Directing Team.


MICHAEL ZAMPELLI, S.J., Associate Professor of Theatre and Dance, Santa Clara University, was awarded the Paul L. Locatelli, SJ, University Chair. He directed The Saint Plays by Erik Ehn (Nov. 2009) and conceived and directed Letters from Prison: A Tribute to the Exonerated for the annual benefit for the Northern California Innocence Project (San Jose, Mar. 2010). His latest publication is "Opera news: Jesuits, Catholic imagination and the staging of cultural conversations" in Catholic Theatre and Drama: Critical Essays, ed. J. Wetmore Jr (McFarland) and his latest presentation "Six Plays in Three Acts: Reading Hrotsvit of Gandersheim's 'Dramatic Compositions,'" American Historical Association: Pacific Coast Branch Annual Conference (Santa Clara U., Aug. 2010). He has served on the Rank and Tenure Committee at Santa Clara and on the Board of Directors of the Catholic Association for Lesbian and Gay Ministry.